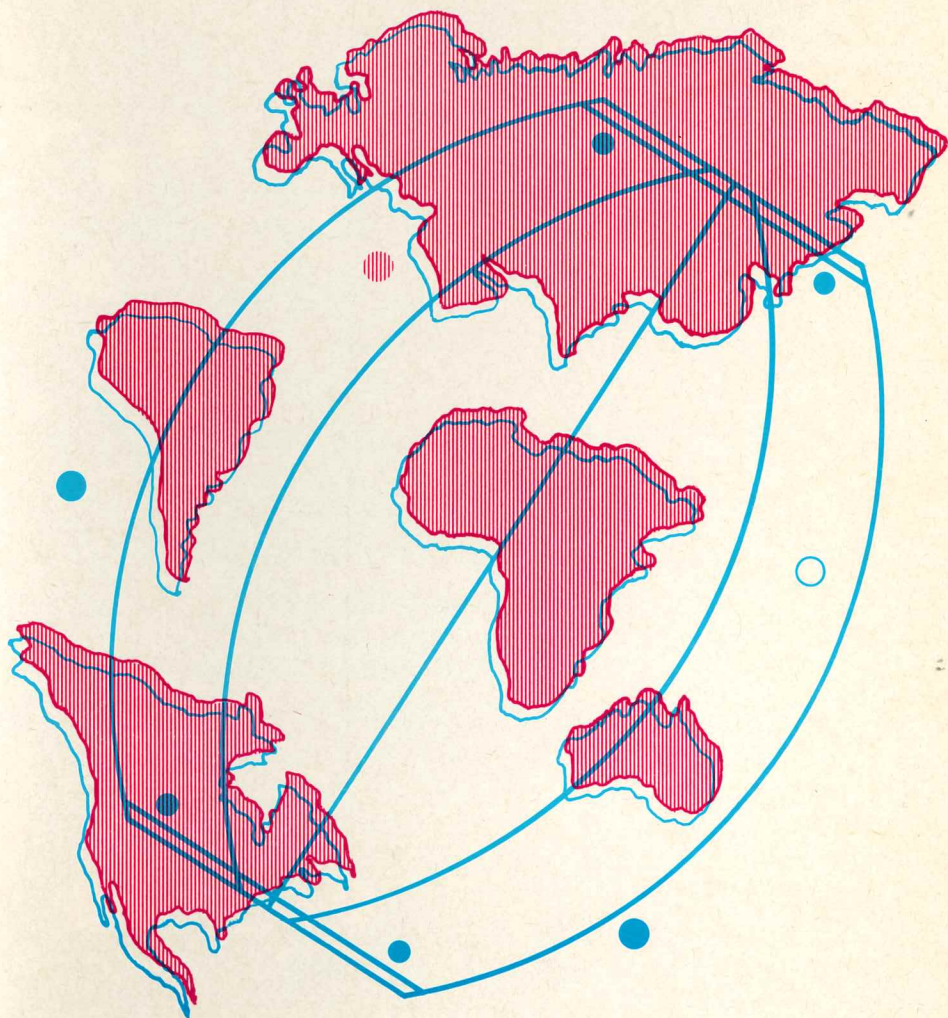


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ORCHESTRAL CHALLENGES IN THE LIGHT

GUESTS

PAUL ZUKOFSKY (USA) *conductor*

JOHN CAGE (USA) *composer*

ROGER REYNOLDS (USA) *composer*

GILLES TREMBLAY (CANADA) *composer*

Professional Training Program of the Royal Conservatory of Music

FRIDAY, NOVEMBER 30, 1984 8:00 p.m.

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**NEW
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**ORCHESTRAL CHALLENGES
IN THE LIGHT**

FRIDAY, NOVEMBER 30, 1984

**VERS LE SOLEIL⁰⁰(1974)
GILLES TREMBLAY**

**ARCHIPELAGO⁰⁰(1983)
ROGER REYNOLDS**

Intermission

**STUDY IN SONORITY (1930)
WALLINGFORD RIEGGER**

**DANCE / 4 ORCHESTRAS⁰⁰(1982)
JOHN CAGE**

Professional Training Program of the Royal Conservatory of Music

⁰⁰Canadian Premiere

PAUL ZUKOFSKY

Acclaimed as one of the most brilliant and provocative conductors on the American scene, PAUL ZUKOFSKY is Music Director of the Colonial Symphony of Madison, New Jersey, Conductor of the Juilliard Contemporary Ensemble, and Program Coordinator and Conductor of the "American Composer" series at the Kennedy Center. He has also been Director of the Zukofsky Seminar in 20th Century Orchestral Repertoire at the Reykjavik College of Music.

PAUL ZUKOFSKY has long been the leading performer of American violin music. He made his Carnegie Hall debut in 1956, and has appeared with such orchestras as the Boston Symphony, the BBC Scottish Symphony, the London Sinfonietta, and the New York Philharmonic. He has given world premiere performances of concertos by Penderecki, Sessions, Earle Brown, Ian Hamilton, and Charles Wuorinen, and of solo works by Babbitt, Cage, Carter, and Crumb, among others.

A dedicated music educator, PAUL ZUKOFSKY has been a member of the faculties of the Manhattan School of Music, New England Conservatory, and Princeton University, and has served on several music panels and competition juries. In addition, he has made scientific studies of various aspects of musical performance, and has presented the results of his research in papers before the Acoustical Society of America, IRCAM, and the Psychonomic Society.

CONDUCTORS

VERS LE SOLEIL

ROBERT AITKEN

ARCHIPELAGO

PAUL ZUKOFSKY

STUDY IN SONORITY

PAUL ZUKOFSKY

DANCE/4 ORCHESTRAS

ROBERT AITKEN

ROBIN ENGELMAN

RUSSELL HARTENBERGER

PAUL ZUKOFSKY

GILLES TREMBLAY

GILLES TREMBLAY was born in Arvida, Quebec, on September 6, 1932. He began his formal studies in music at the age of fourteen with Jocelyne Binet. For the next twenty five years he pursued formal training (first in Canada, subsequently in France and Germany) with Jean Papineau-Couture (theory), Claude Champagne (composition), Oliver Messiaen (analysis), Yvonne Loriod (harmony), Maurice Martenot (Ondes Martenot), and Madame Vaurabourg-Honegger (counterpoint). In 1958 he won first prize in analysis at the Paris Conservatory and attended the summer courses at Darmstadt. Tremblay returned to Darmstadt in 1960 to study with Pierre Boulez and Henri Pousseur, and the following year he settled in Montreal to take up his professional careers as composer, performer, and educator.

A pervasive spirituality is basic to his music. The comparison with Messiaen, his teacher and mentor, is obvious; but as Bruce Mather points out in Contemporary Canadian Composers:

"Tremblay's music never sounds like that of Messiaen. Tremblay is a disciple in the best and most creative sense of the word; one who, inspired by the achievements and teachings of the master, creates a new expression."

Tremblay has said of his source of inspiration:

"Nature's own music, of water in particular and especially when lapping and beating against the rocks; here I find rhythms, melodies, timbres, motion, unimaginable mixtures of sounds from the most delicate to the most powerful, at the same time the most invigorating. Their variety alone cannot be conceived."

VERS LE SOLEIL

In VERS LE SOLEIL, the thrust of Tremblay's spirituality is much in evidence. As the movements of Chicory blossoms reflect the rhythms of the solar system, he moves from the known and predictable to the unknown and unpredictable as he tightens and loosens his grip on his forces. It is the macro revealed in the micro, the "eye of the sparrow" vision that gives this work its compelling authority.

The instrumentation is comprised of flute, piccolo(2), oboe, clarinet in B^b, bassoon, horn in F(2), trumpet, trombone(2), piano principal, percussion(3), violin(7), viola(2), violincello(2) and contrabass.

VERS LE SOLEIL, towards the sun: because of the integration of the joyful gregorian Alleluia of the Resurrection; and because of the toward-and-receiving aspect of the music, moving as the flowers do, turning towards the sun and receiving its light, sensitive to the solar rhythms and trajectory.

The observations during this composition of the daily movements and rhythms of certain blue wild flowers were exemplary and stimulating; rhyme of shapes with the stars, rhyme of color with the sky.

Two forces or energies rule the music; centripetal: concentration, harmonies, unisons; centrifugal: one glissando escaping from a train of hunting glissandi. A rapid mosaic of intervals and durations creating partial voids through the interaction of natural harmonics with their fundamentals. Two principal sounds are used as axis: G[#], A.

This work was commissioned by Radio France. The world premiere was performed in Paris on March 11, 1978 by the Nouvel Orchestre Philharmonique, conducted by Theodor Antoniou. Tonight's performance is the Canadian premiere.

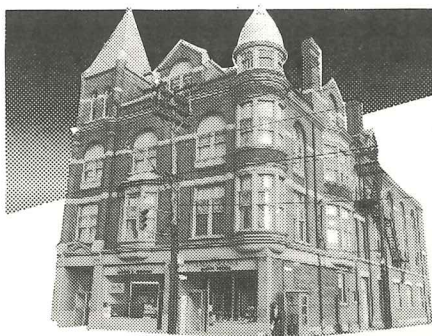
-Gilles Tremblay

ROGER REYNOLDS

ROGER REYNOLDS was educated both as an engineer and composer. His interests have remained wide since his early experimental theatre work THE EMPEROR OF ICE CREAM.

Compositions with theatrical elements and mixed media have formed one thread in REYNOLDS' work and purely instrumental writing another. His SHADOWED NARRATIVE (violin, 'cello, clarinet, piano) and EATHER (violin, piano) have been premiered in recent years. In 1977 at Stanford University, and more recently in Paris and at the University of California at San Diego's Computer Audio Research Laboratory, REYNOLDS has been exploring the unique transformations of sounds that can be achieved by powerful computer facilities.

Since finishing ARCHIPELAGO in Paris, he has completed a work of similar scale entitled TRANSFIGURED WIND (solo flute, orchestra, tape) which was premiered on the New York Philharmonic's Horizons '84 festival and repeated at the Los Angeles Cultural Olympics.



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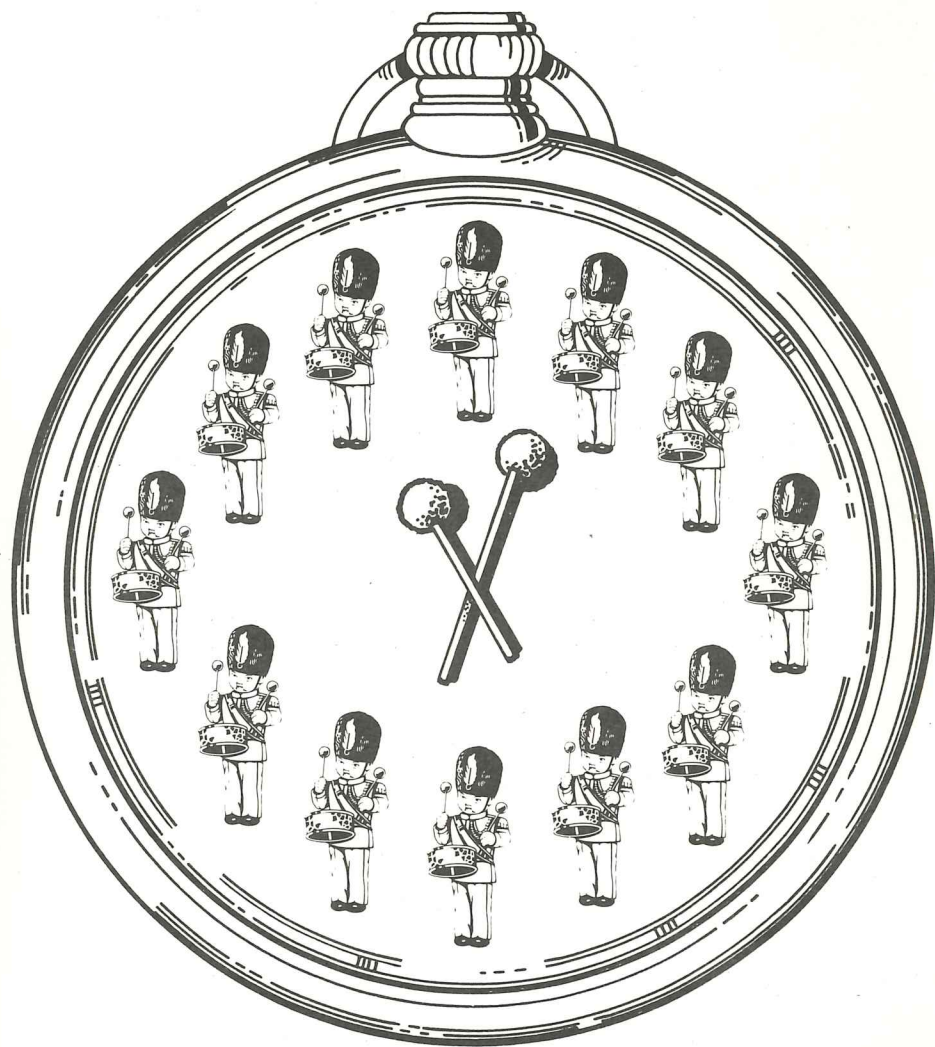
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ARCHIPELAGO

ARCHIPELAGO was written in Paris during a two year period of residencies (1981-83) at the Centre Pompidou's Institute de Recherche et de Coordination Acoustique/Musique (IRCAM). On a formal level, it explores some new notions about the venerable practice of musical variation. Fifteen thematic elements (solos, duos, trios, quartets and a quintet) and their associated transformations are distributed in a layered mosaic over a thirty two minute time span. Some reappear in instrumental guise, others are transformed by computer processing and are presented over a multi-channel speaker system. The flexibility and inventiveness of the live musicians is contrasted with the capacities of the computer: to move sounds in space, to extend them in time (producing a kind of auditory slow motion) and to fragment and shuffle kaleidoscopically certain thematic instrumental materials that have been pre-recorded.

One aim in ARCHIPELAGO was to enlarge the useful pallet of instrumentally derived sounds (to enhance the orchestral medium). Thus, particular attention was paid to the blending of live and digitally generated sounds in performance. A further intention was to allow varied appearances of thematic material to foreshadow and recall each other, so as to evoke the richness of temporal experience that our memories (pasts), perceptions (present), and imaginations (futures) are capable of provoking in daily life, outside the predictable formalities of art. Special gratitude is extended to Thierry Lancino, who was my invaluable musical assistant during the preparation of this piece, and for the wise counsel of David Wessel.

-Roger Reynolds



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WALLINGFORD RIEGGER

WALLINGFORD RIEGGER was born in Albany, Georgia on April 29, 1885 and died in New York on April 2, 1961. Both of his parents were musical. He entered Cornell University in 1904 and moved to the Institute of Musical Art in New York in the following year. In 1907 he went to Germany for three years of study. He was, at various times, a 'cellist with the St. Paul Symphony, a conductor in Germany, and a teacher at Drake University. After 1929, he settled in New York where he was active as a composer, participated in modern-music associations, had a part in the development of electronic instruments, and learned to play an electronic 'cello. In 1952 he was a visiting professor at Northwestern University.

RIEGGER began composing in a conservative idiom. About 1920 he incorporated elements of impressionism, then moved into a style using more contemporary techniques. The most notable element is his use of rhythm; propulsive and driving, with unusual metres and an adroit use of cross-rhythms.

STUDY IN SONORITY

STUDY IN SONORITY for ten violins, RIEGGER's opus 7, was completed in 1930. It is one of the earliest examples of a whole hearted American attempt to embrace twelve-tone technique. While not strict in a Schoenbergian sense, RIEGGER's application of the technique is consistent throughout the work.

JOHN CAGE

JOHN CAGE is a protean figure of twentieth century life. As an example of the extent of his influence, here is the preface to an interview by Bill Shoemaker which appears in the December, 1984 issue of DOWN BEAT magazine:

"If 20th century American music has produced one figure of truly mythic proportions, it is John Cage, to whom all New Music genealogies invariably are traced. Born in Los Angeles in 1912, the influence of his father (an inventor) and his two most notable music instructors, Henry Cowell and Arnold Schonberg, plus a longtime interest in oriental philosophies, helped form a sensibility which has continually questioned our most basic musical assumptions and tried to find new ways of making music, experiencing music, and incorporating it into our everyday lives.

Over the past 50 years Cage has ambled through one music frontier after another; homemade percussion, magnetic tape, prepared piano, electronically generated sound, mixed media presentations, composition by chance procedures, alternative forms of notation. He has forwarded a virtually endless stream of ideas about process, indeterminacy, and silence (the latter being the title of his most widely read book) which have attained semi-scriptural stature (it was Cage, after all, who coined the term "experimental music"), ultimately influencing not only classical music but popular and jazz currents as well, through artists as diverse as Brian Eno and Laurie Anderson to Anthony Braxton and Phillip Glass.

In fact, the pervasiveness of his ideas have, to a degree, obscured his music - of his many important piano works, it is 4'33" (the "silent" piece, in which the pianist

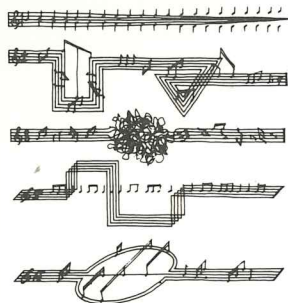
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JOHN CAGE (cont'd)

does not play a single note) that is the best known. Yet Cage's ideas would ring hollow were it not for his compositions, a prolific body of work that ranges from piano miniatures to the outer limits of sound-producing procedures. It is his embodiment of Dadaist, zen aphoist, and Thoreauian sage that elevates him to a position in American music comparable to the National Living Treasures of Japan; but it is his music that prompts such consideration in the first place."

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Each two facing pages of score last at least two and one-half minutes. They may last longer. They may be conducted at a steady tempo or any speed from extremely slow to extremely fast, or at one which ritards or accelerates. In the latter case, the conductor must make the change in tempo very gradual so that it continues to get slower or faster throughout the period of time devoted to the two facing pages. Each conductor is to begin conducting at any time during the first minute.* The number of seconds for the time bracket between pairs of pages is given in a box at the upper end of the second page. The conductor may begin the next pair of pages at any time during the given time bracket, provided the total time length required has been reached.

Each two facing pages consist of a section or sections to be repeated. At the beginning of each section is an arrow and at the end of each section there is a repeat sign. When there are two or more such sections the arrows at the beginnings are differently oriented: , , , , and . These correspond to signals to be given by the conductor with his left arm and hand. At each repeat sign the orchestra returns to whichever section the conductor indicates. If none is indicated, the orchestra and conductor continue to the next section. At the end of the last one, a signal must be given unless the two and one-half minutes required have passed.

In the case of extremely high or low sounds notated *mp* — *ppp* for the winds and brass, the player is to observe the dynamic faithfully, attempt the pitch conscientiously, and accept with equanimity whatever sound that results.

*Each conductor works independently of the others, with respect particularly to his beginnings and his tempo.

-John Cage

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Luigi Baccin

Carolyn Davies

S. Ring Gentner

Catherine Hoy

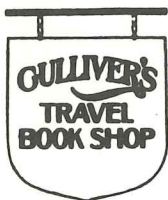
Midori Ayabe

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D. Prentice
Yukiko Watanabe

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Vicky Constantino
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Elspeth Thomas

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Beverley Spotten
Linda Umbrico

'Cellos

Mark Chambers
Barbara Holubek
Morag Northey

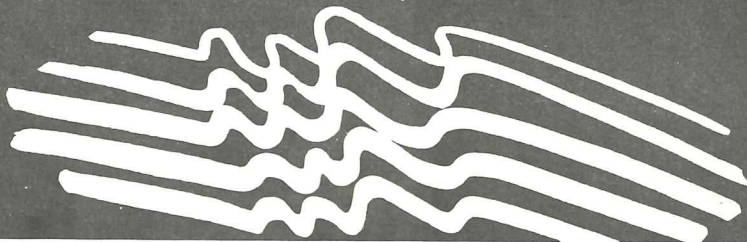
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Cage, Reynolds, Riegger,
Zukofsky and Aitken conduct orchestral works Tremblay
November 30, 1984 8:00 p.m. **Convocation Hall, University of Toronto**

OPERATIC INNOVATIONS

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Fully staged contemporary opera, JAKOB LENZ
January 26, 1985 8:00 p.m. **Ryerson Theatre**

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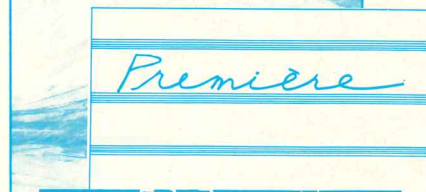
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